

INTRODUCTION

RX 11/15

**DIGITAL
RHYTHM PROGRAMMER**

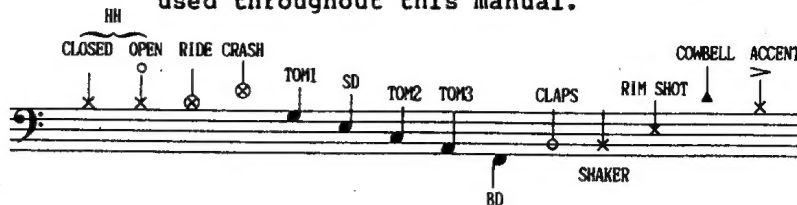
◆
PATTERN BOOK

INTRODUCTION

This manual offers a collection of sample rhythm patterns that can be programmed using the RX11/15 STEP/WRITE function. 55 rhythm patterns are provided. They can be used as is, or used as the basis for creating your own original rhythm Patterns.

■ Notation

The following form of notation will be used throughout this manual.



■ Diagrams

The following symbols will be used in the rhythm diagrams.

-Note
-Accented Note
- ◇A "blank" step (Push key 1+/YES)

■ Preprogrammed Pattern Samples

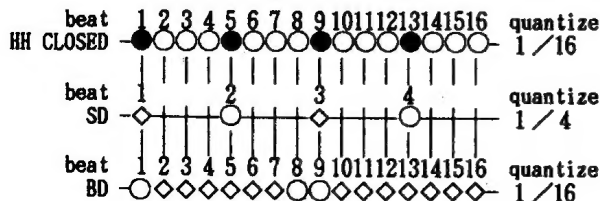
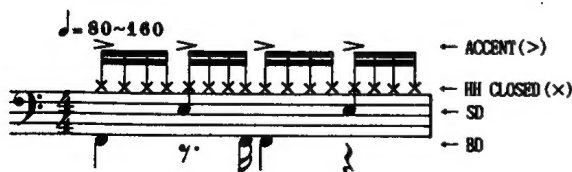
36 popular rhythm Patterns are preprogrammed into the RX11/15 (designated by PATTERN NUMBERS). These Patterns can be easily modified and altered to suit your needs when you create original patterns.

If you wish to save the original patterns, and we suggest you do, use the FUNCTION mode SAVE function as described in the RX11/15 owners' guide.

■ Balance Between Instruments

The level balance between instruments must be properly adjusted to achieve a realistic drum sound. In particular, the INST LEVEL of the often-used HH CLOSED voice should be kept at about 50--60% of that of the other drums.

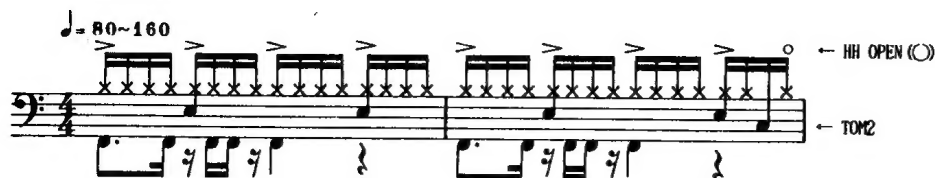
16 BEAT: BASIC PATTERN (PATTERN 00)



A basic 16 beat pattern for use in fusion jazz, contemporary rock, and hard rock applications. Set SD with 1/4 QUANTIZE. Reset QUANTIZE to 1/16. Enter the HH CLOSED. Use the ACCENT button to designate accented notes. Set the BD with 1/16 QUANTIZE. (NOTE: You need not use the +1/YES key after the last note on beat 9.)

5

16 BEAT: VARIATION (PATTERN 03)



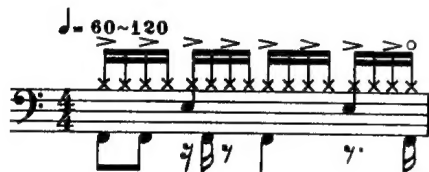
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
HH OPEN	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	quantize 1/16
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	quantize 1/16
SD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	quantize 1/4
TOM2	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	quantize 1/8
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	quantize 1/16

A 16 beat Pattern for heavy songs. Here, a chopper bass line could be supported by the BD. This Pattern is also great for backing an overdrive

guitar sound. The TOM 2 and the HH OPEN will thicken the sound. Accenting HH OPEN is also effective.

6

16 BEAT: VARIATION (PATTERN 04)



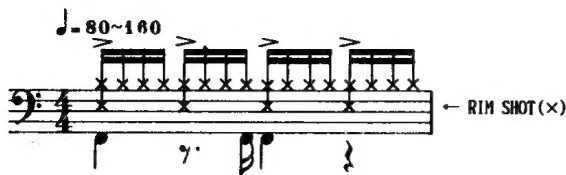
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
HH OPEN	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	quantize 1/16
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	quantize 1/16
SD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	quantize 1/4
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	quantize 1/16

A popular contemporary rock pattern. The best Tempo is between $J=80-120$. In an ensemble, BD should be synchronized with the bass guitar. A sophisticated sound can be created if the guitar and keyboards are syncopated slightly.

An unaccented HH closed could be added.

7

16 BEAT: VARIATION

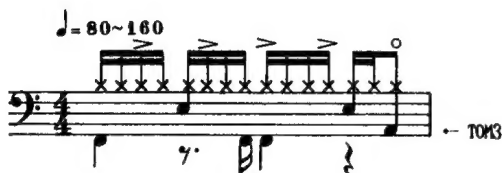


beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
RIMSHOT	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

A light 16 beat Pattern. Although BD is not playing a samba type pattern, the accented HH CLOSED and RIMSHOT create a samba feel. Add SHAKER or COWBELL with QUANTIZE set at 1/16, and play back at a tempo of J=120--180.

8

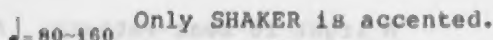
16 BEAT: VARIATION (PATTERN 05)



beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM3	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

Another light 16 beat pattern. Once again, the BD is not playing an actual samba pattern, but an overall samba feel is produced. TOM 3 plays an unmistakable Latin pattern. A lively sound is created despite the few instruments used, thanks to the accenting of HH CLOSED.

9



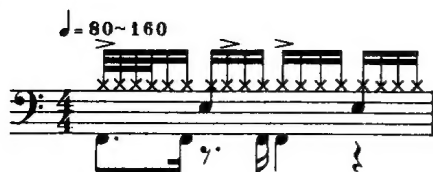
10


6

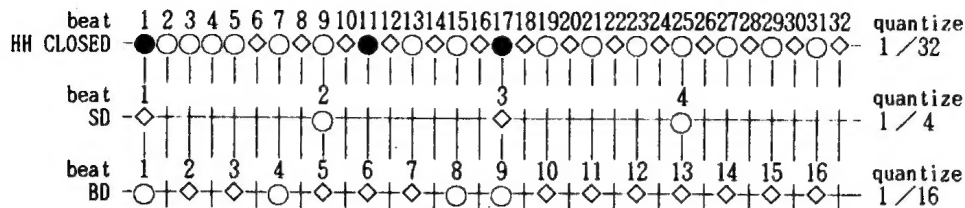


Signal	Beat	Quantize
HH	HH OPEN	1/16
	HH CLOSED	1/16
SD	SD	1/4
TOM2	TOM2	1/16
TOM3	TOM3	1/8
BD	BD	1/8

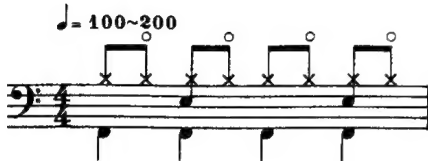
11 16 BEAT: VARIATION (PATTERN 08)



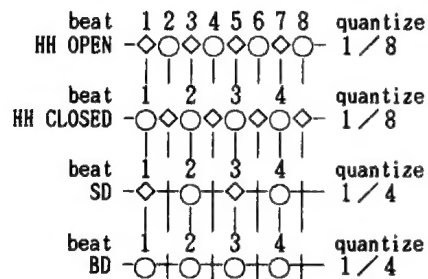
A striking pattern with 32nd note HH CLOSED beats at the beginning of the bar. In spite of the  BD pattern, this pattern hardly resembles a samba at all because of the 32nd notes and accents. While the normal Tempo range is between $J=100-140$, this Pattern produces an interesting, heavy lively sound at $J=80$.



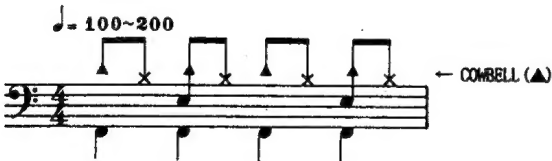
12 16 BEAT: VARIATION



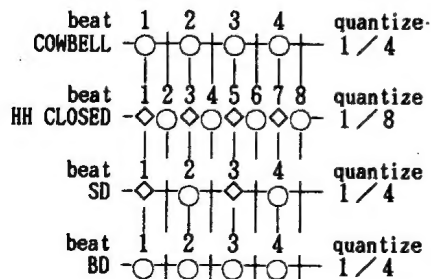
A typical disco rhythm with HH OPEN playing an afterbeat. Turn up the BD and the SD and turn down the HH CLOSED INST LEVEL. Note that although this is a 16-beat pattern, no 16th notes are used. Other instruments added to this rhythm could play a true 16-beat pattern.



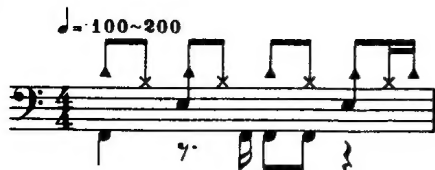
13 16 BEAT: VARIATION



A disco variation. The HH OPEN of Pattern 12 is replaced with HH CLOSED, and COWBELL is added accompanying the BD pattern. The most interesting effect can be achieved by NOT synchronising the bass guitar line with the bass drum.



16 BEAT: VARIATION (PATTERN 09)

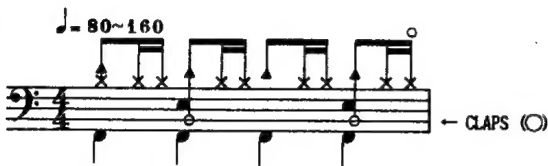


This pattern is based on pattern 13. The complicated BD gives this pattern a straight rock feel. This pattern would nicely support a heavy rock sound with solid bass line and overdrive guitar.

Figure 1 shows four musical staves, each with a 'beat' scale at the top and a 'quantize' scale at the right. The staves are labeled COWBELL, HH CLOSED, SD, and BD. The beat scales are 1-16, 1-8, 1-4, and 1-16 respectively. The quantize scales are 1/16, 1/8, 1/4, and 1/16 respectively. Symbols (circles and diamonds) are placed on the staves to represent specific beat positions.

15

16 BEAT: VARIATION (PATTERN 10)



A disco variation. The double 16th note HH CLOSED pattern creates the same effect as the HH OPEN rhythm in pattern 12. Set a higher CLAPS level to make the rhythm easier to feel.

beat 1 2 3 4 quantize 1 / 4
COWBELL

beat 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 quantize 1 / 16
HH OPEN

beat 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 quantize 1 / 16
HH CLOSED

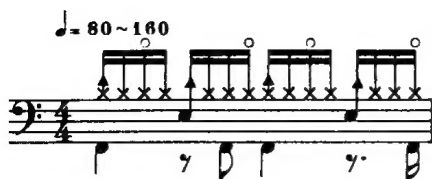
beat 1 2 3 4 quantize 1 / 4
SD

beat 1 2 3 4 quantize 1 / 4
CLAPS

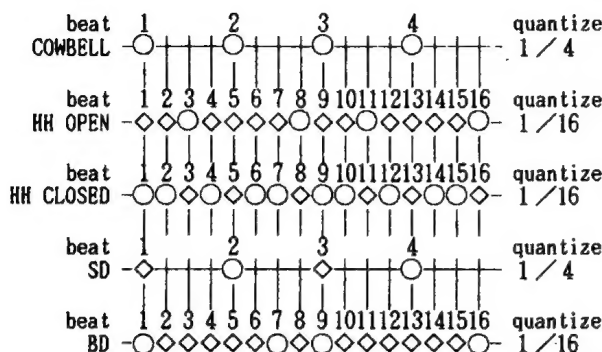
beat 1 2 3 4 quantize 1 / 4
BD

16

16 BEAT: VARIATION (PATTERN 11)

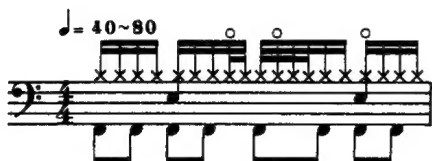


This is a sample of a basic 16 beat Pattern with COWBELL added. The tight sound of HH OPEN contrasts with the relaxed COWBELL effect. The pattern creates a driving feeling that is effective for introductory passages.

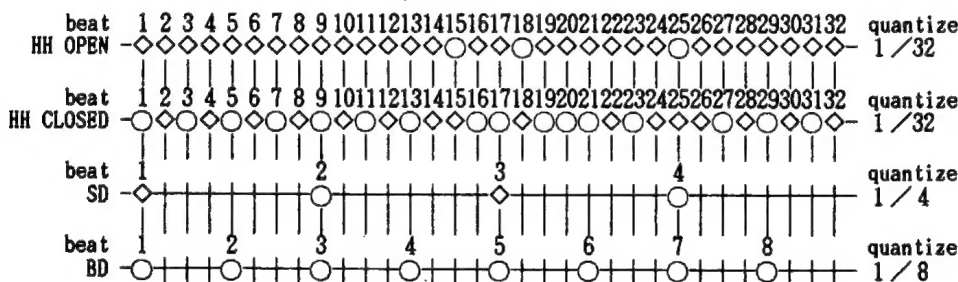


17

16 BEAT: VARIATION

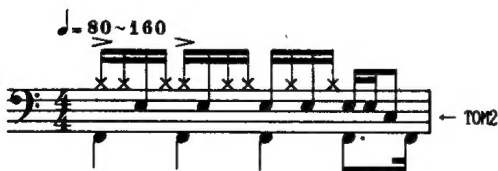


This is another powerful example using 32nd notes. The combination of HH CLOSED and HH OPEN is the key to this sound. This pattern has a rather narrow useful tempo range: below $\text{♩} = 60$ the Pattern moves too slowly and above $\text{♩} = 80$ it's abnormally fast.

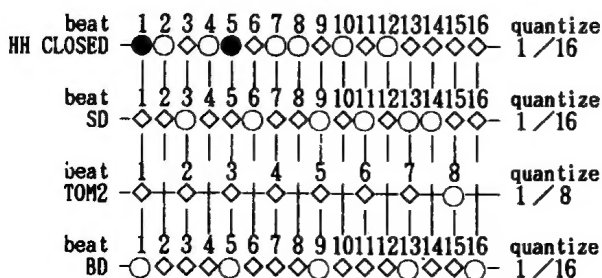


18

16 BEAT: FILL-IN (PATTERN 12)

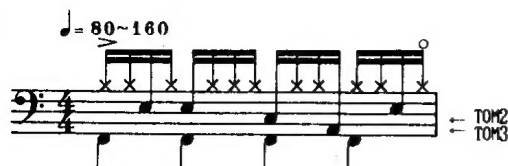


This is a useful fill-in pattern combining cymbals and drums. The SD on beats 3 through 11 lead effectively to the 3D beats that follow. All the "spaces" between the SD beats are filled by the HH CLOSED. Also note the BD on beat 16. It looks simple, but this pattern is particularly hard to play on a live drum set.



19

16 BEAT: FILL-IN (PATTERN 13)

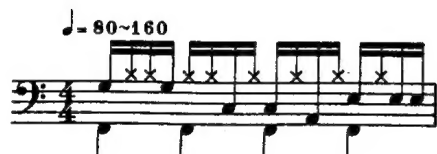


This is another fill-in combination pattern. The whole Pattern is made up of complex combination work moving rapidly from SD, TOM 2, TOM 3, and back to SD. The drummer that can play this one easily is quite a technician.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	●	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8									quantize
SD	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/8
beat	1	2	3	4	5	6	7	8									quantize
TOM2	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/8
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM3	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4													quantize
BD	○	+	+	+	○	+	+	+	○	+	+	+	○	+	+	+	1/4

20

16 BEAT: FILL-IN (PATTERN 14)

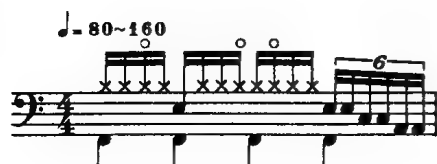


This is another complex fill-in combination pattern. As you can see, the drums shift even more rapidly here. This can also be used as a repeat pattern.

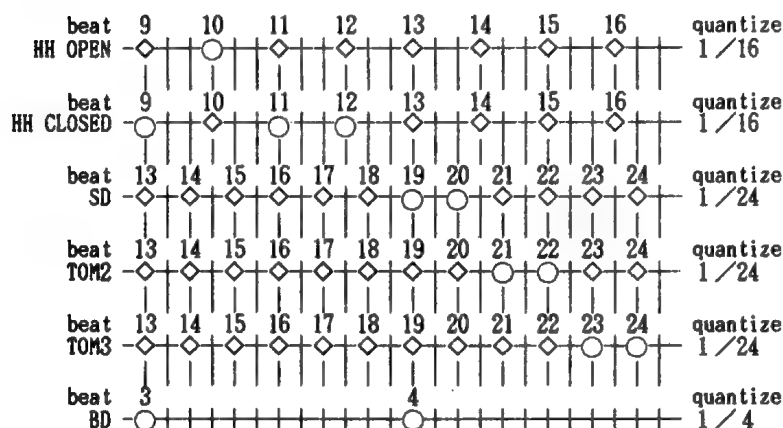
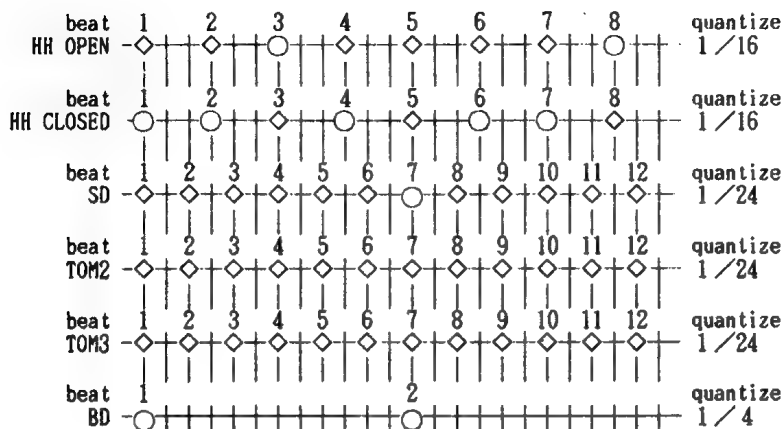
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM1	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8									quantize
TOM2	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/8
beat	1	2	3	4	5	6	7	8									quantize
TOM3	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/8
beat	1	2	3	4													quantize
BD	○	+	+	+	○	+	+	+	○	+	+	+	○	+	+	+	1/4

21

16 BEAT: FILL-IN (PATTERN 15)



This exciting fill-in features six consecutive 16th notes. Enter HH OPEN and CLOSED with QUANTIZE set at 1/16, Enter SD, TOM 2, and 3, with QUANTIZE set at 1/24. While it doesn't matter which step you enter first, the QUANTIZE at 1/16 and 1/24 beats should be entered carefully while watching the diagram to avoid confusion.

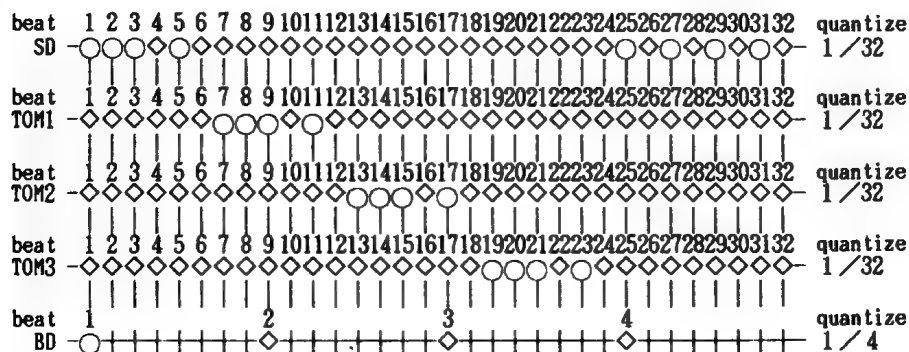


22

16 BEAT: FILL-IN (PATTERN 16)

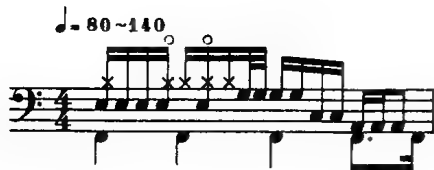


This quick pattern features a fast TOM roll. Though QUANTIZE is set at 1/32 for the SD, and TOMs 1, 2, and 3, it's much easier to set QUANTIZE at 1/16 first, enter the corresponding notes, reset it to 1/32 and enter the remaining notes.



23

FILL-IN (PATTERN 17)

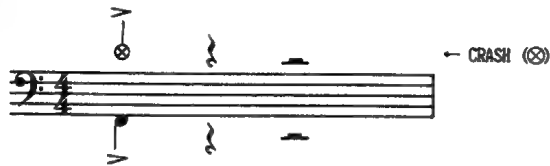


This complicated fill-in would be extremely difficult to play on real instruments. It consists of a SD, HH OPEN and HH CLOSED combination with a TOM roll. Enter all instruments except TOM 1 with QUANTIZE set at 1/16. Then enter TOM 1 at 1/32.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM1	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	1/32
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM2	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM3	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	1/16

24

BREAK

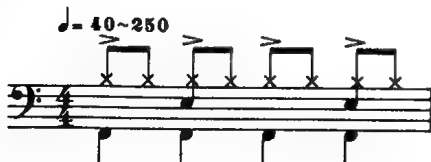


This is a good Pattern to use at the end of a song, or after fill-ins and repeats. Enter BD and CRASH as accented notes with QUANTIZE set at 1/4.

beat	1	2	3	4	quantize
CRASH	+	+	+	+	1/4
beat	1	2	3	4	quantize
BD	+	+	+	+	1/4

25

8 BEAT: BASIC (PATTERN 18)

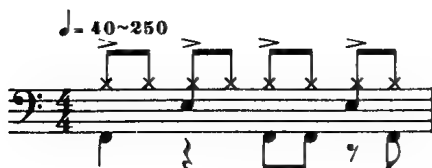


The BD pattern here is often heard in disco music. The 1, 3, 5, and 7 HH CLOSED beats are usually accented. However, for heavy rock applications, you might try leaving them unaccented. HH CLOSED can also be replaced with RIDE.

beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	●	●	●	●	●	●	○	1 / 8
beat	1	2	3	4					quantize
SD	◇	○	◇	○					1 / 4
beat	1	2	3	4					quantize
BD	○	○	○	○					1 / 4

26

8 BEAT: BASIC (PATTERN 19)

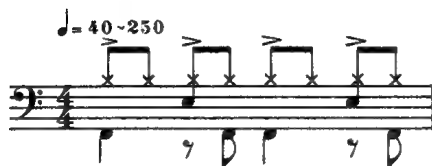


beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	●	●	●	●	●	●	○	1/8
beat	1	2	3	4					quantize
SD	◇	◇	◇	◇					1/4
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/8

This is an orthodox 8 beat pattern frequently used for rock'n'roll. For heavy rock, leave out the accents. When used for the climax of a song, it's better to replace HH CLOSED with RIDE.

27

8 BEAT: BASIC (PATTERN 20)



beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	●	●	●	●	●	●	○	1/8
beat	1	2	3	4					quantize
SD	◇	◇	◇	◇					1/4
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/8

This is another popular 8 beat rock 'n' roll pattern. When Tempo is set at around J=40--50, or when used for the climax of a song, HH CLOSED should be replaced with RIDE.

28

8 BEAT: VARIATION (PATTERN 21)



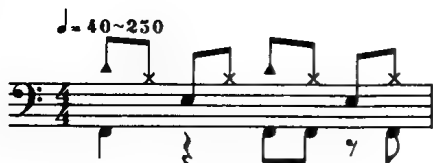
	bar1									bar2								
beat	1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8	quantize
HH OPEN	○	○	○	○	○	○	○	○		○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	●	●	●	●	●	●	●		●	●	●	●	●	●	●	●	1/8
beat	1	2	3	4						1	2	3	4					quantize
SD	◇	◇	◇	◇						◇	◇	◇	◇					1/4
beat	1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○		○	○	○	○	○	○	○	○	1/8

In an 8 beat pattern, BD is not always used to provide accent. The BD rhythm is often varied when for example,

the pattern is used as a climax. This pattern can be used effectively with patterns 25--27.

29

8 BEAT: VARIATION

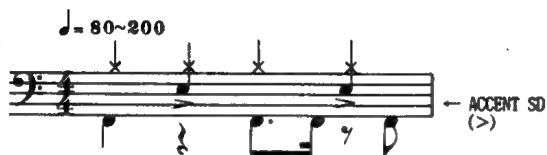


beat	1	2	3	4	quantize				
COWBELL	○	◇	○	◇	1 / 4				
beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	◇	○	◇	○	◇	○	◇	○	1 / 8
beat	1	2	3	4	quantize				
SD	◇	○	◇	○	1 / 4				
beat	1	2	3	4	5	6	7	8	quantize
BD	○	◇	○	◇	○	◇	○	◇	1 / 8

In this example, the COWBELL is used to maintain the 8 beat rhythm. J=120 is the "standard" tempo. With a slower tempo this pattern can be used for heavy rock numbers. With the Tempo higher than J=120, and the addition of SHAKER or CLAPS, a lively rhythm can be created.

30

8 BEAT: VARIATION (PATTERN 22)



beat	1	2	3	4	quantize												
HH CLOSED	○	○	○	○	1 / 4												
beat	1	2	3	4	quantize												
SD	◇	●	◇	◇	1 / 4												
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1 / 16

This variation uses 1/4 note cymbals (HH CLOSED), and a 1/16 note BD pattern. Though it appears simple, its 16th note creates an exciting driving feel especially when the Tempo is around J=130--180.

14

31

8 BEAT: 2-BEAT (PATTERN 23)



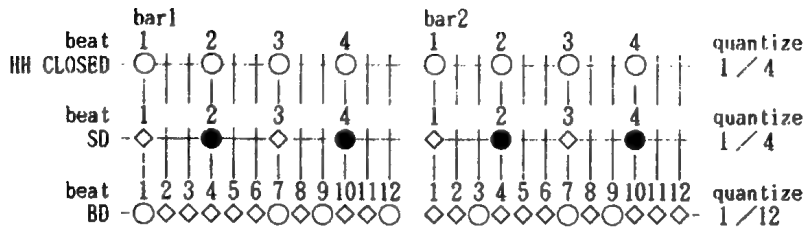
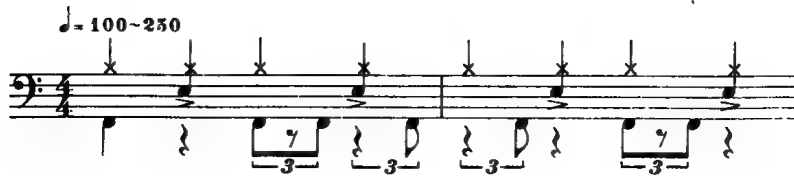
	bar1					bar2				
beat	1	2	3	4		1	2	3	4	quantize
HH CLOSED	○	○	○	○	+	○	○	○	○	1/4
beat	1	2	3	4		1	2	3	4	quantize
SD	◇	●	◇	●	+	◇	●	◇	●	1/4
beat	1	2	3	4	5	6	7	8		quantize
BD	○	○	○	○	○	○	○	○	○	1/8

This is a simple 8 beat pattern in two beat style. The SD is accented on every note and the BD can be accented

as well. Turning up the HH CLOSED a little will make all the beats sound clearer.

32

8 BEAT: SHUFFLE

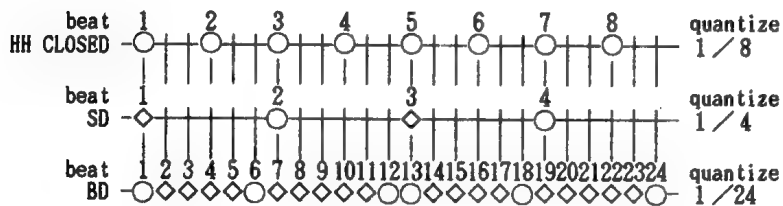
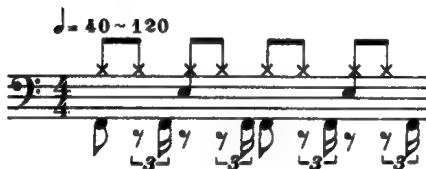


This is a simple 8 beat shuffle pattern. It can also be used for heavy rock. As you can see, the BD triplets are the only difference between this and

Pattern 31. All the SD notes are accented and the BD can be accented as well. Again, for a clearer sound, turn up the HH CLOSED INST LEVEL.

33

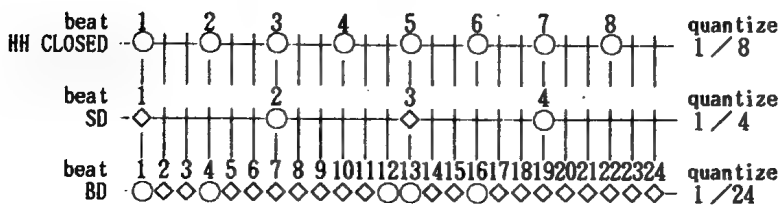
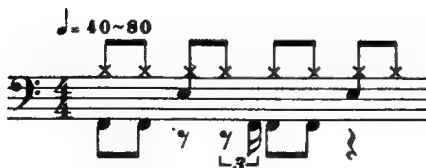
8 BEAT: BOUNCE



This is a lively bounce rhythm pattern. The BD triplets here are very effective. Note the difference in timing from the shuffle pattern. In this pattern, 16th or 32nd note fill-ins can be used instead of the triplets.

34

8 BEAT: SLOW



This is a pattern suited to slow tempos ($\text{♩} = 40 \sim 80$) with a lag-time feel. The single 16th note triplet adds a little extra taste to the Pattern. When the Tempo is $\text{♩} = 60 \sim 80$, the 1/24 notes could be replaced with 1/16 notes.

35

8 BEAT: VARIATION (PATTERN 24)

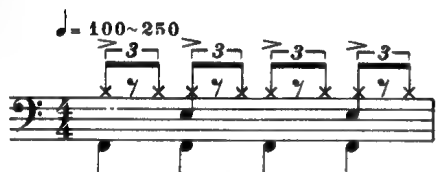


This is a combination 8 beat pattern. This will produce a smooth transition when used between other basic patterns and fill-ins (Patterns 51--55). The tempo should be $\text{♩} = 120$ or above. All SD notes can also be accented.

beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	quantize
SD	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/8

36

SHUFFLE: BASIC PATTERN (PATTERN 25)

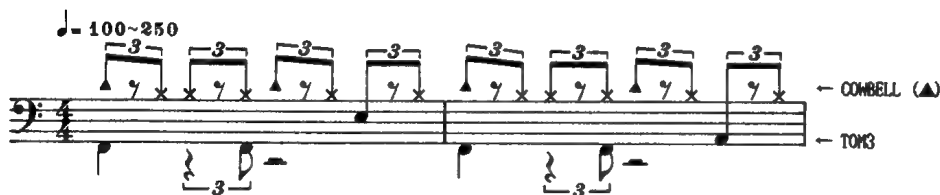


This is a popular blues rhythm pattern. It consists of two-beat triplets without the second (12th) note). In modern patterns, it is more often played with a combination of the BD and cymbals.

beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	1/12
beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize
SD	○	○	○	○	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	1/4

37

SHUFFLE: VARIATION (PATTERN 25)



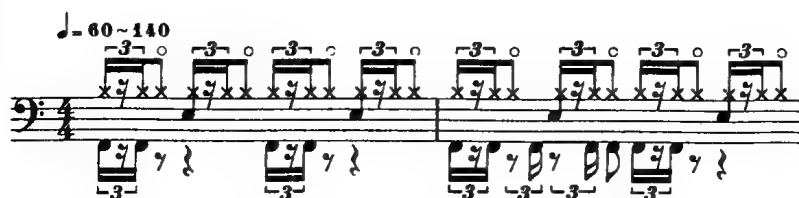
beat	1	2	3	4	quantize
COWBELL	○	○	○	○	1/4
beat	1	2	3	4	quantize
HH CLOSED	○	○	○	○	1/12
beat	1	2	3	4	quantize
SD	○	○	○	○	1/4
beat	1	2	3	4	quantize
TOM3	○	○	○	○	1/4
beat	1	2	3	4	quantize
BD	○	○	○	○	1/12

This shuffle Pattern has a reggae feel. The SD appears only once per bar (beat 4 with QUANTIZE set at 1/4). The

COWBELL is also incorporated. This makes the basically hard shuffle pattern lighter and more relaxed.

38

SHUFFLE: VARIATION (PATTERN 26)



bar1		
beat	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	quantize
HH OPEN	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/24
beat	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	quantize
HH CLOSED	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/24
beat	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	quantize
SD	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/4
beat	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	quantize
BD	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/24

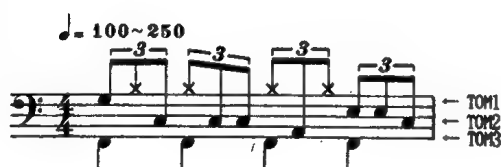
bar2		
beat	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	quantize
HH OPEN	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/24
beat	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	quantize
HH CLOSED	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/24
beat	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	quantize
SD	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/4
beat	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	quantize
BD	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/24

This is a double-tempo shuffle. The combination of 4 beat cymbals and the BD give it a lively, fast-paced sound.

It should be played with the BD turned up.

39

SHUFFLE: FILL-IN (PATTERN 27)



beat	1 2 3 4 5 6 7 8 9 10 11 12	quantize
HH CLOSED	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/12
beat	1 2 3 4 5 6 7 8 9 10 11 12	quantize
SD	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/12
beat	1 2 3 4 5 6 7 8 9 10 11 12	quantize
TOM1	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/4
beat	1 2 3 4 5 6 7 8 9 10 11 12	quantize
TOM2	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/12
beat	1 2 3 4 5 6 7 8 9 10 11 12	quantize
TOM3	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/12
beat	1 2 3 4 5 6 7 8 9 10 11 12	quantize
BD	—◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇	1/4

This is a combination shuffle pattern. By looking at the notes, you can see this is a true shuffle Pattern. Yet, by repeating this Pattern it will sound more like an 8 beat variation.

40

SLOW BLUES: BASIC PATTERN (PATTERN 28)

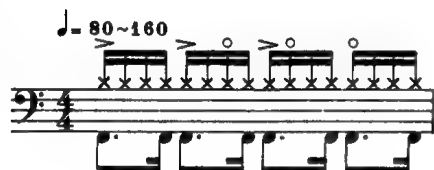


beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize
SD	○	○	○	○	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	1/8

This pattern is ideal for slow blues. While it uses the same triplet pattern as the shuffle, it is most often expressed in 12/8 time. If you use this time signature (entering it with the STEP/WRITE command), 12 notes can be assigned to a bar with QUANTIZE set at 1/8.

41

SAMBA: BASIC PATTERN

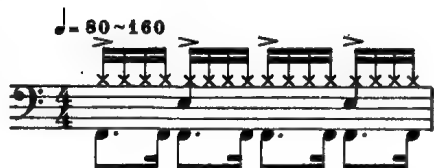


beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

This is an orthodox samba pattern. It has four consecutive [] patterns in a bar and no SD. The HH OPEN (on beats 7, 10, and 13, with QUANTIZE set at 1/16) adds to the samba sound. The typical samba rhythm is made by adding percussion instruments like SHAKER and COWBELL to this pattern.

42

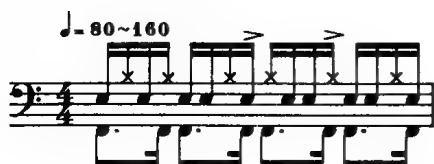
SAMBA: BASIC PATTERN



beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

This is a simplified version of the basic samba Pattern suitable for fusion jazz. Here, the SD emphasizes the accented notes for combo-style ensembles. You can add a little more to the pattern by adding the HH OPEN beats of Pattern 41.

SAMBA: VARIATION (PATTERN 29)




This is a combination pattern with HH CLOSED and SD emphasizing the samba rhythm on top of the  bass pattern. This is an ideal passage to link other basic patterns. Repeat it for a unique samba sound.

Figure 1 shows three beat types: HH CLOSED, SD, and BD. Each beat type is represented by a sequence of 16 diamond-shaped elements, each labeled with a number from 1 to 16. The elements are arranged in a grid. The HH CLOSED beat has a black diamond at position 12. The SD beat has a black diamond at position 8. The BD beat has a black diamond at position 8. To the right of each sequence is the label 'quantize 1/16'.

44

SAMBA: VARIATION (PATTERN 30)

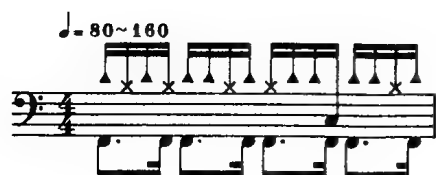


This samba combination pattern uses COWBELL to maintain the rhythm. The pitch moves downward via TOM 1, SD, TOM 2, and TOM 3. This Pattern is best when repeated in an introduction or a bridge.

[illegible]

45

SAMBA: VARIATION (PATTERN 31)

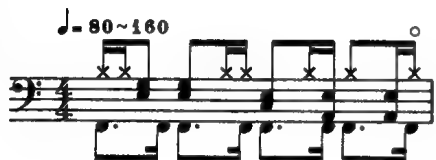


This is a combination samba pattern using COWBELL and HH CLOSED. The samba sound is more evident here than in Pattern 44 because of the larger role played by the COWBELL. The TOM 2 on beat 12 tightens the rhythm. This Pattern can also be used in introductions and bridges.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
COWBELL	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM2	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

46

SAMBA: FILL-IN (PATTERN 32)



This is a combination samba pattern using HH CLOSED and drums. The "dual drum" sound is the key here. This complicated pattern would be extremely difficult to create without the RX15.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8									quantize
TOM1	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/8
beat	1	2	3														quantize
TOM2	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM3	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

47

32 BEAT: VARIATION

$\text{♩} = 40 \sim 100$

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
COWBELL	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
quantize	1/32																															
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
quantize	1/32																															
TOM3	○																															
quantize	1/4																															
BD	○	+	+	+	○	+	+	+	○	+	+	+	○	+	+	+	○	+	+	+	○	+	+	+	○	+	+	+	○	+	+	+
quantize	1/16																															

This is a true 32 beat rhythm. The rhythm is maintained by a combination of 32nd note COWBELL and HH CLOSED. The

BD uses the f samba pattern. COWBELL, HH CLOSED, and the TOM 3 are all entered with QUANTIZE set at 1/32.

48

BOSSA NOVA: BASIC PATTERN (PATTERN 33)

$\text{♩} = 100 \sim 200$

beat	1	2	3	4	5	6	7	8	beat	1	2	3	4	5	6	7	8
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
quantize	1/8																
RIMSHOT	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
quantize	1/8																
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
quantize	1/8																

← RIMSHOT (x)

Each phrase of this bossa nova pattern is composed of two bars. The RIMSHOT (on beats 1, 4, and 7 in bar 1;

and on beats 3 and 6 in bar 2), and the f f f BD pattern are important elements creating the bossa nova feel.

BOSSA NOVA: FILL-IN (PATTERN 34)

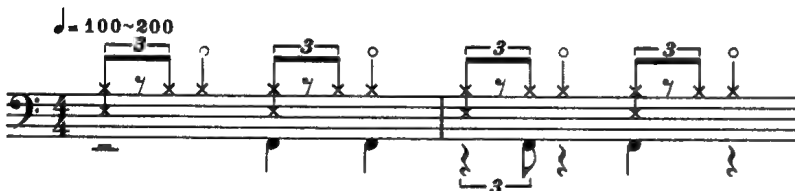


	bar1				bar2				
beat	1	2	3	4	1	2	3	4	quantize
RIDE	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	1	2	3	4	quantize
SD	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	quantize
RIMSHOT	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	quantize
TOM2	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	1	2	3	4	quantize
TOM3	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/8

This is a bossa nova pattern with a fill-in in the second bar. Bossa nova patterns generally sound better when no

notes shorter than 8ths are used. No accents are added, and the TOM form a subtle lead-in.

REGGAE: VARIATION (PATTERN 35)



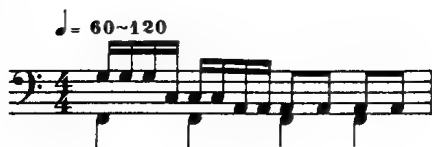
	bar1				bar2				
beat	1	2	3	4	1	2	3	4	quantize
HH OPEN	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	○	○	○	○	○	○	○	○	1/12
beat	1	2	3	4	1	2	3	4	quantize
RIMSHOT	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/12

This is a combination rhythm incorporating reggae and four beat patterns. The HH CLOSED and OPEN form the basic four beat pattern. The RIMSHOT

and BD give it a reggae sound. A tempo of around $\text{♩} = 120$ produces the most laid-back sound.

51

FILL-IN



This fill-in pattern uses three TOMS. This simple pattern revolves around the three consecutive pitches of TOM 1, TOM 2 and TOM 3. This pattern can be used in both 8 and 16 beat numbers. Enter the time-keeping BD with QUANTIZE set at 1/4, and TOM 1, 2, and 3 with QUANTIZE at 1/16.

beat TOM1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 quantize 1/16

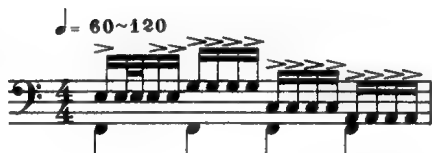
beat TOM2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 quantize 1/16

beat TOM3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 quantize 1/16

beat RD 1 2 3 4 quantize 1/4

52

FILL-IN



This is a fill-in Pattern in which the pitch moves from SD to TOM1, TOM2, and TOM 3. In spite of the simple 16th note pattern, this rhythm sounds quite complex. 32nd notes are assigned to the SD which adds to the fill-in effect. The key here is in accenting all but the 32nd notes.

beat SD 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 quantize 1/32

beat TOM1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 quantize 1/16

beat TOM2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 quantize 1/16

beat TOM3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 quantize 1/16

beat BD 1 2 3 4 quantize 1/4

FILL-IN



This is a fill-in pattern suited to heavy rock. It is essentially a combination of the TOMS and BD. Note the grace-notes which are normally played by striking the same drum with both sticks. The grace notes are entered right on the beat, while the accented notes are delayed one beat with QUANTIZE set at 1/48.

Figure 1 illustrates the quantization of the beat period for various components. The components and their quantization values are as follows:

- beat SD:** quantize 1/48. The quantization is represented by a series of diamond shapes, with the first diamond filled with a black circle.
- beat TOM1:** quantize 1/48. The quantization is represented by a series of diamond shapes, with the 11th diamond filled with a black circle.
- beat TOM2:** quantize 1/48. The quantization is represented by a series of diamond shapes, with the 21st diamond filled with a black circle.
- beat TOM3:** quantize 1/48. The quantization is represented by a series of diamond shapes, with the 21st diamond filled with a black circle.
- beat BD:** quantize 1/16. The quantization is represented by a series of diamond shapes, with the 1st, 3rd, 5th, 7th, and 9th diamonds filled with black circles.

beat SD 252627282930313233343536373839404142434445464748 quantize 1/48

beat TOM1 252627282930313233343536373839404142434445464748 quantize 1/48

beat TOM2 252627282930313233343536373839404142434445464748 quantize 1/48

beat TOM3 252627282930313233343536373839404142434445464748 quantize 1/48

beat BD 9 10 11 12 13 14 15 16 quantize 1/16

54

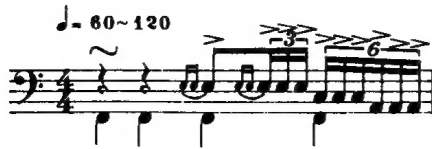
FILL-IN



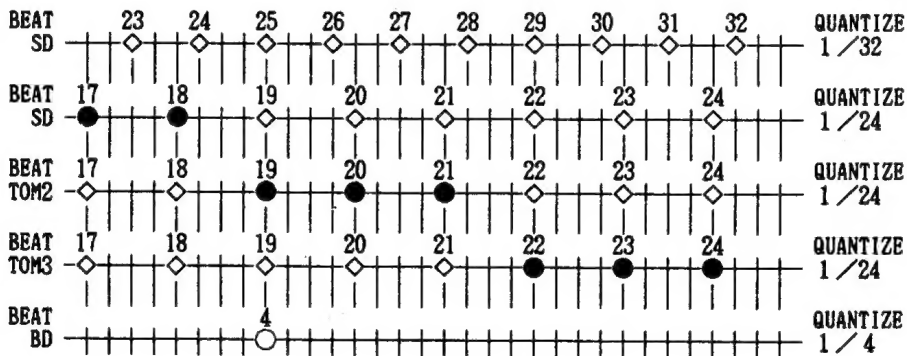
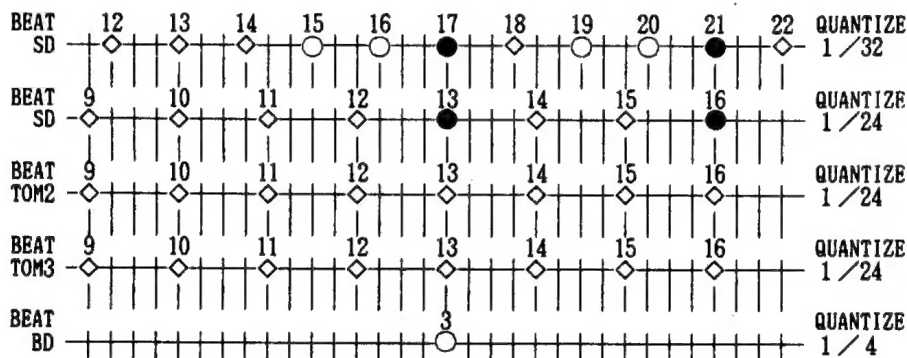
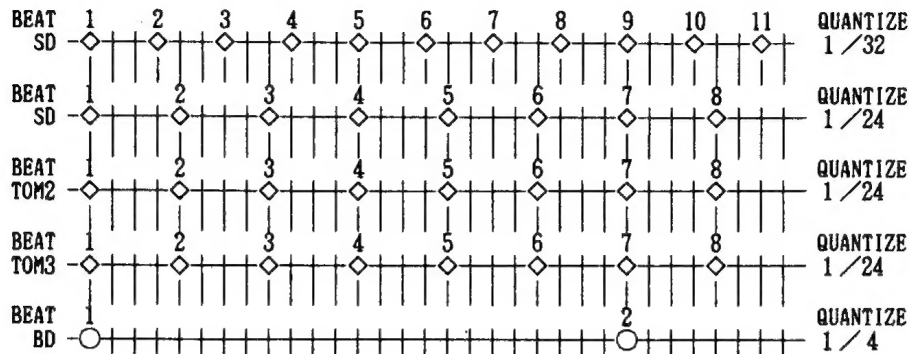
This is a fill-in pattern using double SD grace-notes. The grace-notes are entered two beats before the accented main note (beats 1 and 12) with QUANTIZE set at 1/32.

[illegible]

FILL-IN (PATTERN 36)



This pattern uses double grace notes on an 8th note and 16th note triplet, in combination with a 16th note sextuplet. The grace-notes are entered two beats before the accented main notes, and are not accented. The large diagram should help you in locating and identifying the 32nd and 24th notes.



BAR COUNT :

—

SWING :

*In this diagram, the notes, accents, rests, etc. are entered at the intersections of the dotted lines. Make copies of the diagram to work out and file your rhythm patterns.

SWING :

PART	PTN	REPEAT	T. CHANGE
------	-----	--------	-----------

[illegible]

✖ Make copies of this diagram for your own use.

